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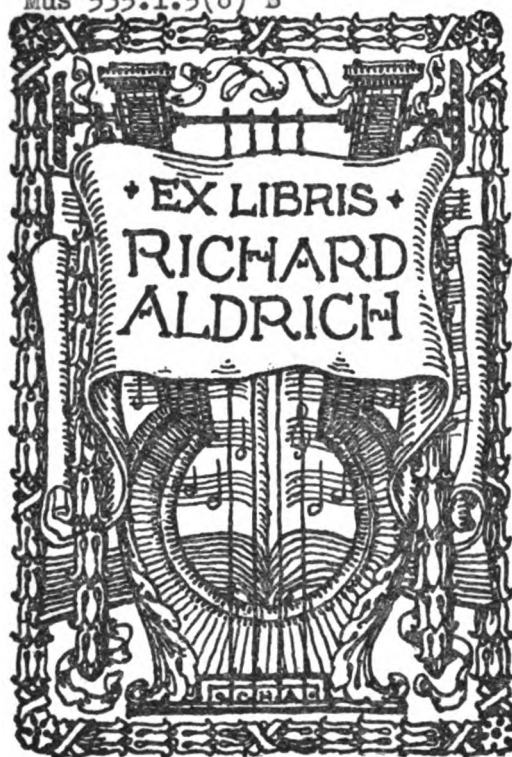
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232

The Old English Edition. No. viii.

SONGS OF SUNDRY NATURES.

BY

WILLIAM BYRD,

1589.

TWELVE SONGS TO FIVE VOICES.

EDITED BY

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Preface.

THE object of this Edition is to present in an accessible form various works by English composers of the sixteenth, seventeenth, and eighteenth centuries, which would otherwise be difficult to obtain.

It is intended to reprint a selection from the music hidden away in public and private libraries, which is almost unknown, except to antiquaries and collectors of rare books.

Each volume will be accompanied by Introductions, Biographical Notices, and references to the authorities whence information is obtained.

Introduction

To No. Biii. Old English Edition.

BYRD'S "Songs of Sundry Natures" include twelve songs to five voices, which are printed in the present volume. It has not been thought necessary to retain here the order in which the songs were placed in the original edition: the numbering therefore of the five-part songs in this edition does not correspond with that of the edition of 1589. The change was made in order that the song, *Love would discharge*, might be placed next to *See those sweet eyes*, of which it is the second part.

The four-part chorus to the Christmas Carol (No. 35) has been placed for convenience in this volume, although in the original edition it was printed among the songs to four voices.

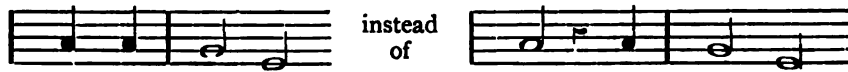
The Carol (No. 35) is without doubt meant for performance with instrumental accompaniment, although this is not indicated in the original edition, except by the omission of the words in the Superius, Contratenor, Tenor, and Bassus books. It was first pointed out by Mr. W. Barclay Squire that when this arrangement is found (which is not infrequent in old part-books, especially in verse anthems) the parts without words are intended for viols.

Other examples will be found among the six-part "Songs of Sundry Natures," No. 9 in this edition. The Editor's thanks are due to Mr. Squire for his advice on this point.

The following alterations and corrections have been made in the five-part songs :—

p. 94, bar 1,	} First Tenor.	The second note is <i>e</i> not <i>f</i> in the original.
p. 103, last bar,		

p. 120, bar 2. Second Tenor. The original reads :—



In places where a combination of the major and minor thirds upon the same root occurs, it has not been thought advisable to make any alteration in the text, as the device appears to have been the invention of Byrd himself.

Instances occur on p. 29, bar 1 ; p. 68, last bar ; p. 111, bar 3 ; and p. 114, bar 7. In the fifth number of this edition will be found a note on this subject by Mr. H. E. Wooldridge, to whom the Editor is indebted for advice and help in the preparation of this volume.



NOTE.—THESE SONGS CAN BE OBTAINED SEPARATELY AT SIXPENCE EACH.

A Table of the Clefs

Used in the original edition.

	No. 26.	No. 27.	No. 28.	Nos. 29 & 34. Nos. 30, 33, 36, 37.
Superius.				
Medius.				
Contra-tenor.				
Tenor.				
Bassus.				

	No. 31.	No. 32.	No. 35.	No. 24, Chorus of 35.
Superius.				
Medius.				
Contra-tenor.				
Tenor.				
Bassus.				

A Table of the Songs

Of Five Parts.

- 26. WEEPING FULL SORE.
- 27. PENELOPE THAT LONGED.
- 28. COMPEL THE HAWK TO SIT.
- 29. SEE THOSE SWEET EYES. (First part.)
- 30. LOVE WOULD DISCHARGE. (Second part.)
- 31. WHEN I WAS OTHERWISE.
- 32. WHEN FIRST BY FORCE.
- 33. I THOUGHT THAT LOVE.
- 34. O DEAR LIFE WHEN MAY IT BE.
- 35. { FROM VIRGIN'S WOMB. (*Carol for Christmas Day.*)
REJOICE, REJOICE.
- 36. OF GOLD ALL BURNISH'D. (First part.)
- 37. HER BREATH IS MORE SWEET. (Second part.)

xxvi.



WEeping full sore, with face as fair as silver,
 Not wanting rose nor lily white to paint it,
 I saw a lady walk fast by a river
 Upon whose banks Diana's nymphs all danced.

Her beauty great had divers gods enchanted
 Among the which Love was the first transformed,
 Who unto her his bow and shafts had granted,
 And by her sight to adamant was turned.

Alas, quoth I, what meaneth this demeanour?
 So fair a dame to be so full of sorrow.
 No wonder, quoth a nymph, she wanteth pleasure,
 Her tears and sighs ne cease from eve to morrow.
 This lady Rich is of the gifts of beauty,
 But unto her are gifts of fortune dainty.

xxvii.



PENELOPE that longed for the sight
 Of her Ulysses, wandering all too long,
 Felt never joy wherein she took delight
 Although she lived in greatest joys among.
 So I, poor wretch, possessing that I crave,
 Both live and lack by wrong of that I have.
 Then blame me not, although to heavens I cry
 And pray the gods that shortly I might die.

xxviii.

(By THOMAS CHURCHYARD.)



COMPEL the hawk to sit that is unmann'd,
 Or make the hound untaught to draw the deer,
 Or bring the free against his will in band,
 Or move the sad a pleasant tale to hear—
 Your time is lost, and you are ne'er the near.
 So Love ne learns by force the knot to knit;
 He serves but those that feel sweet fancy's fit.

Oliphant points out that this verse is from Churchyard's *Legend of Shore's Wife*, which appeared in the "Mirror for Magistrates," 1559.

rrir.

THE FIRST PART.



SEE those sweet eyes, those more than sweetest eyes,
 Eyes whom the stars exceed not in their grace;
 See Love at gaze, Love, that would fain devise
 But cannot speak to plead his wondrous case.

rrriv.

THE SECOND PART.



LOVE would discharge the duty of his heart
 In beauty's praise, whose greatness doth deny
 Words to his thoughts, and thoughts to her desert :
 Which high conceits since nothing can supply,
 Love here constrain'd through conquest to confess
 Bids silence sigh that tongue cannot express.

The two parts of this song have been placed together, although in the original edition they were separated.

The second part was also set to music by Thomas Bateson, and published in his First Set of Madrigals, 1604.

rrr.



WHEN I was otherwise than now I am,
 I loved more, but skilled not so much.
 Fair words and smiles could have contented then,
 My simple age and ignorance was such.
 But at the length experience made me wonder
 That hearts and tongues did lodge so far asunder.

As watermen which on the Thames do row
 Look to the east, but west keeps on the way,
 My sovereign sweet her^a countenance settled so
 To feed my hope, while she her snares might lay.
 And when she saw that I was in her danger,
 Good God, how soon she proved then a ranger.

I could not choose but laugh, although too late,
 To see great craft decipher'd in a toy :
 I love her still, but such conditions hate,
 Which so profanes my Paradise of joy.
 Love whets the wits, whose pain is but a pleasure,
 A toy by fits to play withal at leisure.

^a In printing the poem with the music on p. 52, a slight alteration has been made in words of this line, in order to avoid a rest in the middle of the word "countenance." The original reading is as above.

rrri.



WHEN first by force of fatal destiny
From Carthage town the Trojan knight did sail,
Queen Dido fair with woeful weeping eye
His strange depart did grievously bewail.
And when no sighs nor tears could ease her smart,
With sword full sharp she pierc'd her tender heart.

rrrii.



I THOUGHT that Love had been a boy
With blinded eyes,
Or else some other wanton toy
That men devise,
Like tales of fairies often told
By doting age that dies for cold.

rrrrii.

(BY SIR PHILIP SIDNEY.)



O DEAR life, when may it be
 That mine eyes thine eyes may see,
 And in them my mind discover
 Whether absence hath had force
 Thy remembrance to divorce
 From the image of thy lover?

Oh, if I myself find not
 Through my parting ought forgot
 Nor debarr'd from beauty's treasure,
 Let no tongue aspire to tell
 In what high joys I shall dwell :
 Only thought aims at the pleasure.

Thought therefore I will send thee
 To take up the place for me ;
 Long I will not after tarry.
 There unseen thou mayst be bold
 These fair wonders to behold
 Which in them my hopes do carry.

These three verses are part of a song afterwards printed in "Astrophel and Stella." There is a setting of them as a single song, with lute accompaniment, in Robert Dowland's "Musical Banquet," 1610, by an unknown composer.

rrrv.

A CAROL FOR CHRISTMAS DAY.



FROM Virgin's womb this day, this day did spring
 The precious Seed that only saved man :
 This day let man rejoice and sweetly sing,
 Since on this day our Saviour first began :
 This day did Christ man's soul from death remove
 With glorious saints to dwell in Heaven above.
 Rejoice, rejoice, with heart and voice,
 In Christ His birth this day rejoice.

This day to man came pledge of perfect peace,
 This day to man came love and unity,
 This day man's grief began for to surcease,
 This day did man receive a remedy
 For each offence and every deadly sin
 With guilty heart that erst he wandered in.
 Rejoice, rejoice, with heart and voice,
 In Christ His birth this day rejoice.

In Christ His flock let love be surely plac'd,
 From Christ His flock let concord hate expel,
 Of Christ His flock let love be so embrac'd
 As we in Christ and Christ in us may dwell.
 Christ is the author of sweet unity
 From whence proceedeth all felicity.
 Rejoice, rejoice, with heart and voice,
 In Christ His birth this day rejoice.

O sing unto this glittering, glorious King,
O praise His name let every living thing;
Let heart and voice like bells of silver ring
The comfort that this day to man doth bring :
Let lute, let shawm, with sound of sweet delight
These joys of Christ His birth this day recite.
Rejoice, rejoice, with heart and voice,
In Christ His birth this day rejoice.

The Chorus of this Carol (Rejoice) being of four parts is printed among the four-part songs in the original edition, where it appears as number 24.

rrrví.

THE FIRST PART.



Of gold all burnish'd and brighter than sun-beams
 Were those curled locks upon her noble head,
 From whose deep conceits my true deservings fled,
 Wherefore these mine eyes such store of tears outstreams.

Her eyes are fair stars, her red like damask rose,
 Her white, silver shine of moon on crystal stream,
 Her beauty perfect, whereon my fancies dream,
 Her lips are rubies, her teeth of pearl two rows.

rrrvíi.

THE SECOND PART.



HER breath is more sweet than perfect amber is,
 Her years are in prime, and nothing doth she want
 That might draw angels from heaven to further bliss ;
 Of all things perfect, this do I most complain ;
 Her heart is a rock, made all of adamant.
 Which gifts all delight, this last doth only pain.

1st TREBLE.

2nd TREBLE.

ALTO.

TENOR.
8^{va} lower.

BASS.

Weep - ing full sore,.....

Weep - ing full sore, full..... sore,

Weep - ing full sore weep - - - ing..... full.....

Weep - ing..... full sore weep - ing full

The first system of the musical score features five vocal staves and a grand staff. The vocal parts are: 1st Treble (mostly rests), 2nd Treble (starts with 'Weep - ing full sore,.....'), Alto (starts with 'Weep - ing full sore, full..... sore,'), Tenor (starts with 'Weep - ing full sore weep - - - ing..... full.....'), and Bass (starts with 'Weep - ing..... full sore weep - ing full'). The grand staff at the bottom provides the piano accompaniment.

weep - - ing full sore, weep -

..... weep - - ing..... full..... sore, with face as fair..... as.....

weep - - ing full sore, with face..... as.....

sore, weep - - ing full..... sore, with face as

sore, weep - ing full sore, weep - - ing full

The second system continues the vocal and piano parts. The vocal parts continue with lyrics such as 'weep - - ing full sore, weep -', '..... weep - - ing..... full..... sore, with face as fair..... as.....', 'weep - - ing full sore, with face..... as.....', 'sore, weep - - ing full..... sore, with face as', and 'sore, weep - ing full sore, weep - - ing full'. The piano accompaniment continues in the grand staff at the bottom.

- ing full sore, with face as fair..... as
 sil - ver with face..... as fair as
 fair as sil - ver with face as fair as
 fair as..... sil - ver as fair as
 sore, full..... sore, with face as fair..... as.....

sil - ver Not want - ing rose nor
 sil - ver Not want - ing
 sil - ver Not want - ing rose nor li - ly white to paint it
 sil - ver Not want - ing rose nor li - ly white to.....
 sil - ver Not want - ing rose nor li - ly white to paint it

li - ly white to..... paint it,
 rose nor li - ly white to paint it, to
 nor li - ly white..... to..... paint it, I saw a la - dy walk fast
 paint it I saw a la - dy walk fast
 nor li - ly white to paint it, I

I saw a la - dy walk I saw a la - dy
 paint..... it, I saw a la - dy walk fast by a
 by, fast by a ri - ver, I saw a la - dy walk fast
 by, fast by..... a..... ri - ver, fast by, fast by a ri - ver,
 saw a la - dy walk fast by a ri - ver, I

walk fast by a ri - ver Up - on whose
 ri - - ver, by a ri-ver, a ri-ver Up - on whose banks Di -
 by a ri - - ver Up - on whose banks
 Up - on whose banks Di -
 saw a la - dy walk fast by a ri - ver Up - on whose banks Di -

banks Di - a - na's nymphs all danc - ed, Di -
 - a - na's nymphs all danc - ed, Di - ana's nymphs all danc - ed, Di -
 Di - a - na's nymphs all danc - ed, Di - ana's nymphs all danc - ed, Di -
 - a - na's nymphs all danc - ed, Di - ana's nymphs all danc - ed,
 - a - na's nymphs all danc - ed, Di - ana's nymphs all danc - ed,

- a - na's nymphs all danc - ed

- a - na's nymphs all danc - ed Di - a - na's nymphs all danc -

- a - na's nymphs all danc - ed Di - a - na's nymphs all danc -

Di - a - na's nymphs all danc -

Di - a - na's nymphs all danc -

ed. Her beau - ty

ed. Her beau - ty great, her beau - ty

ed. Her beau - ty great, her beau - ty

ed. Her..... beau - ty great, her beau - ty

ed. Her..... beau - ty great, her beau - ty

her beau - ty great

great, her beau - - - ty great had divers gods

great, her..... beau - ty great had di -

- ty great her beau - - - ty great had

great, her beau - - - ty great her

her beau - ty great had di - - vers gods

.... en - - chant - ed, had di - - vers gods

- vers..... gods en - chant - - ed, had di - vers

di - - vers gods en - chant - - ed, had di - vers

beau - - ty..... great had di - - vers gods..... en -

.... en - chant - ed. A - -

en - - - chant - - - ed.

gods en - chant - ed. A - mong the which, Love was the

gods en - chant - ed. A - mong the which, Love was the

- - - chant - ed. A - mong the which, Love was the

- mong the which, Love was the first trans - - - form - ed.

A - mong the which, Love was the first trans - - -

first trans - form - ed, Love was..... the first..... trans - formed, Who

first trans - - - - form - ed, Who

first trans - form - ed, Love was the first trans - form - -

Who un - to her his
 form - - - ed, the first - trans form - ed, Who
 un - to her his bow, his bow and shafts had grant - ed,
 un - to her his bow, his bow and shafts.... had.... grant - ed, his
 - ed, Who un - to her his bow and shafts had

bow, who un - to her his bow and
 un - to her his bow and shafts had grant - - -
 Who un - to her his bow and shafts had.....
 bow and shafts had grant - ed
 grant - ed, who un - to her his

shafts had grant - ed, And by her

- ed and shafts had granted, had granted, And by her sight to

grant - - - ed, And by her..... sight

And by her sight to

bow and shafts had grant - ed, And by her sight to

sight to a - damant was turn - ed,

a - da - mant was turn - ed, to a - damant was

to a - da - mant was turn - ed, to a - damant was

a - damant was turn - ed, to a - damant was

a - - da - mant was turn - ed, to a - damant was

to a - da - mant was turn - ed,

turn - ed, to a - da - mant was turn - ed to..... a - da -

turn - ed, to a - da - mant was turn - ed to a - da - mant

turn - ed to a - da - mant was

turn - ed to a - da -

A - las, quoth I,

- mant was turn - ed, A - las, quoth I, a -

was turn - ed, A - las quoth.....

turn - ed, A - las, quoth I, quoth..... I,

- mant was turn - ed, A - las, quoth

a - - las, quoth I, what mean - eth

- - - - - las,..... quoth I, what

I, a - - las, quoth I, what mean - eth what

a - - - - - las, quoth I, what mean - eth

I, a - - - - - las, quoth

this de - mean - - our, So

mean.eth this de - mean - - - - - our, So

mean.eth this de - mean - - - - - our what mean.eth this..... de -

this de - mean - - - - - our, this..... de - mean - - - - - our,

I, what mean - eth this de - mean - -

fair a dame to be so full of sor -

fair a dame to be so full of sor - row,

- mean our, So fair a dame to be so full of sor -

So fair a dame to be so full of.....

- our, So fair a dame to be so full

- row, No won - der, quoth a nymph

so full..... of sor - - - row, No won - - - der, quoth a.....

- row, so full of sor - - - row, No won -

..... sor - - - row, so full of sor - row

of sor - - - row, No won - der,

she want eth plea - - - sure,

..... nymph, quoth..... a nymph, she want - - - eth plea - -

- - der, quoth a nymph, she want - eth, she want - eth

No won - der, quoth a nymph, she want - - -

quoth a nymph, she want - eth plea - - -

she want - eth plea - - - sure, Her tears and

- sure, she want - - eth plea - - - sure, Her..... tears..... and

plea - - - sure, Her tears and sighs,

eth plea - - - sure, Her tears and sighs, and

- sure, she want - eth plea - - - sure,..... Her

sighs, her tears and sighs,
 sighs, her tears and sighs ne cease from
 her tears and sighs ne cease from eve to
 sighs, her tears and sighs ne
 tears and sighs, her tears and sighs ne cease from

ne cease from eve to mor - -
 eve to mor - - row, ne cease from eve to mor - -
 mor - - row, ne cease from eve to mor - -
 cease from eve to mor - - row, ne cease from eve to mor - row, to
 eve to mor - - row, from eve to mor - -

row. This La - dy this..... La - dy Rich..... is mor - row. This La - dy Rich is row. This La - - - dy Rich is

this La - dy Rich..... is dy Rich..... is of the gifts of beau - ty,..... Rich..... is of the gifts of beau - ty, of the gifts of beau - - ty Rich of the gifts of beau - - ty Rich..... is of the

of the gifts of beau-ty,
 the gifts of beau-ty,
 Rich is of the gifts of..... beau-ty, But un-to
 is of the gifts..... of..... beau-ty, But un-to
 gifts of beau-ty, But un-to

But un-to her
 But un-to her are gifts of for-
 her, but un-to her are gifts of for-
 her, but un-to her are gifts of
 her are gifts of for-tune dain-

are gifts of for - - - tune dain - ty, are
 - tune dain - - - ty, but un - to
 - tune dain - ty, are gifts of for - - - tune
 for - - - tune dain - ty, are gifts of for - - - tune
 - ty, but un - - - to her are gifts of

gifts of for - - - tune dain - - - ty.
 her are gifts of for - - - tune dain - - - ty.
 dain - ty, are gifts of..... for - tune dain - - - ty.
 dain - ty, of for - tune dain - - - ty.
 for - - - tune..... dain - - - ty.
 for - - - tune..... dain - - - ty.

XXVII.

1st TREBLE. Pe - nel - o - pe that long - ed

2nd TREBLE.

ALTO. That long - ed

TENOR.
8^{va} lower. Pe - nel - o - pe that long - ed for the sight

BASS. Pe - nel - o - pe that long - ed for..... the

for..... the sight..... that

Pe - nel - o - pe

for the..... sight, Pe - nel - o - pe that

for the..... sight, Pe - nel - o - pe..... that

sight, for the sight, Pe - nel - o - pe

long - ed for..... the sight Of her U -

that long - ed for the sight

long - ed for the sight for..... the..... sight Of

long - ed..... for the..... sight Of her U -

that long - ed for the sight for..... the

lys - ses wand' - ring all too long too

Of her U - lys - ses wand' - ring all..... too

her U - lys - ses wand' - ring wand' - ring all too

lys - ses wand' - ring all too long,

sight of her U - lys - ses wand' - ring all too

long Felt ne - ver..... joy where -

long Felt ne - ver joy where - in.....

long..... Felt ne - - - ver joy where - in.....

Felt ne - ver joy where in she took de - light, where -

long Felt ne - - - ver joy where - in.....

The first system of the musical score consists of six staves. The top five staves are for vocal parts, and the bottom staff is for piano accompaniment. The key signature has one sharp (F#). The lyrics are: "long Felt ne - ver..... joy where -", "long Felt ne - ver joy where - in.....", "long..... Felt ne - - - ver joy where - in.....", "Felt ne - ver joy where in she took de - light, where -", and "long Felt ne - - - ver joy where - in.....".

in she took de - light Al - though she liv'd...

..... she took de - light Al -

..... she took de - light where - in she took de - light, Al -

in she took de - light where - in she took de - light, Al -

..... she took de - light Al - though she liv'd

The second system of the musical score consists of six staves. The top five staves are for vocal parts, and the bottom staff is for piano accompaniment. The lyrics are: "in she took de - light Al - though she liv'd...", "..... she took de - light Al -", "..... she took de - light where - in she took de - light, Al -", "in she took de - light where - in she took de - light, Al -", and "..... she took de - light Al - though she liv'd".

..... in great - - - - - est joys..... a -

though she liv'd in great - - est joys a -

though she liv'd in great - est..... joys..... a -

though she liv'd in great - est..... joys a -

in great - est joys a -

mong..... So I so I

mong So I so I

mong So I poor wretch.....

mong So I so I poor..... wretch.... pos-sess-ing

mong So..... I poor..... wretch

poor wretch pos - sess - ing that..... I

I poor wretch pos - sess - ing that...

pos - sess - ing that pos - sess - ing

that I crave..... I..... crave that I..... crave Both

pos - sess - ing that I crave pos - sess - ing

..... crave that..... I crave Both live and

..... I crave Both live and lack

that I crave Both live and lack and lack..... by

live and lack and lack, both live and

that I crave Both live and lack by

lack by wrong of..... that..... I have, by wrong of
 by wrong of that I have,
 wrong of that I have, Then
 lack by wrong of that I have, I..... have
 wrong of that I have, of that I have, Then

that I..... have Then blame me not, then
 Then blame me not, then
 blame me not, then blame..... me not,
 Then blame me not, then blame..... me not,
 blame me not, then blame..... me not, then

blame me..... not, al - though to heav'n's

blame me not, al - though to heav'n's..... I

al - though..... to heav'n's, al - though..... to heav'n's

blame me not al - though to heav'n's, I cry, I.....

blame me not al - though to heav'n's, to..... heav'n's

..... I cry..... And pray the gods,

cry, I cry, And pray the gods, and

..... I cry, I cry, And pray the gods,

cry, And pray the gods, and pray the

..... I..... cry, And pray..... the gods, and pray

and pray the gods that short - ly I..... might.....

pray the gods that short - ly I might

that short - ly I might die

gods that..... short - ly I..... might

..... the gods that short - ly I might

die, that short - ly I might.....

die, that short - ly I might

that short - ly I might die,..... that I might

die, that..... short - ly..... I might die, that

die, that short - ly I might die, I might

die, that I might..... die Then
 die. Then blame me not,
 die. Then blame me not then blame.....
 I..... might die Then blame me not, then
 die. Then blame me not, then blame.....

blame me not, then blame me..... not al
 then blame me not al - though
 me not, al - though..... to heav'ns
 blame me not, blame me not, al - though to heav'ns I
 me not, then blame me not, al - though to

though to heav'ns..... I cry..... And
 to heav'ns..... I cry, I cry, And pray the
 al though..... to heav'ns..... I cry, I cry, And
 cry I..... cry, And pray the gods
 heav'ns to..... heav'ns..... I..... cry, And pray..... the

pray the gods, and pray the gods that short - ly I.....
 gods, and pray the gods that short - ly
 pray the gods, that short - ly I might die
 and pray the gods that..... short - ly I.....
 gods, and pray..... the gods, that short - ly

..... might die that short - ly I might.....

I might die that short - ly I

that short - ly I might die..... that

..... might die that..... short - ly..... I might die, that

I might die that short - ly I might die, I

The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines in both hands.

..... die, that I might die

might die, that I might

I might die, that I..... might.....

I might die, that I might die, might die, that

might die, that I..... might die,

The piano accompaniment continues with similar harmonic support for the vocal lines.

that I might die, that I might..... die,
 die, that I might die, that I might
 die, that I might die,..... that
 I might die, that I might die, that I might.....
 might die, that I might..... die, that I might

that I might die, that I might die.....
 die, that I might die.....
 I might die, that I might..... die.....
 die, that I might die,..... that I..... might die.
 die, that I might die.....

XXVIII.

Words by
THOMAS CHURCHYARD.

1st TREBLE.

2nd TREBLE.

ALTO.

TENOR
8^{ve} lower.

BASS.

Com - pel the hawk to sit that..... is un -

Com - pel the hawk to sit

Com - pel the hawk to sit that

Com - pel the hawk to sit

hawk to sit that is un-mann'd, com - pel..... the hawk to.....

- mann'd, that is un-mann'd, com - pel the hawk to sit, to

that is un-mann'd, com - pel the hawk to sit that

is un - mann'd, Or make the
that is un - mann'd
..... sit that is un - mann'd, that is un - mann'd,
sit, that is un - mann'd, un - mann'd, Or
is un - mann'd, Or make the

hound un - taught to draw the deer, to draw
Or make the hound un - taught to draw.....
Or make the hound un - taught to draw the deer, to
make the hound un - taught to draw the.... deer, to draw...
hound un - taught to draw..... the deer, to

the deer, Or bring the free,
 the deer, Or
 draw the deer, to draw..... the deer, Or bring the
 the..... deer, Or bring the free a -
 draw the deer, Or bring the free a - gainst his will in

or bring the free a - gainst his will in band,
 bring the free a - gainst his will, or
 free a - gainst his will in band, in band, a -
 - gainst his will in band, a - gainst his will in band,
 band, a - gainst his

Or move the
bring the free a - gainst his will in band, in
- gainst his will in band, Or move the
a - gainst his will in band, in..... band,
will in band, a - gainst his will in band, Or move the

sad a plea - sant tale to hear,
band, Or move the sad a
sad a plea - sant tale to hear, a plea - sant
Or move the sad a plea - sant tale to
sad a plea - sant tale to..... hear, a

a plea - sant tale to hear, Your
 plea - sant tale to hear, Your time is
 tale to hear, a plea - sant tale to hear, Your
 hear, a plea - sant tale to hear,..... to..... hear.
 plea - sant tale to hear, to..... hear.

time is lost and you are ne'er the near, and you
 lost and you are ne'er the near, ne'er the near, and you are
 time is lost and you are ne'er the near, and you are ne'er the near,

are ne'er the..... near,

ne'er the..... near, are ne'er..... the

..... and you are ne'er the near, your time is

Your time is lost and

Your time is

and you

near,

lost and you are ne'er the near, and you...

you are ne'er the near, ne'er the near, and you are

lost and you are ne'er the near, and you are ne'er the...

a plea - sant tale to hear, Your
 plea - sant tale to hear, Your time is
 tale to hear, a plea - sant tale to hear, Your
 hear, a plea - sant tale to hear,..... to..... hear.
 plea - sant tale to hear, to..... hear.

time is lost and you are ne'er the near, and you
 lost and you are ne'er the near, ne'er the near, and you are
 time is lost and you are ne'er the near, and you are ne'er the near,
 time is lost and you are ne'er the near, and you are ne'er the near,

are ne'er the..... near,

ne'er the..... near, are ne'er..... the

..... and you are ne'er the near, your time is

Your time is lost and

Your time is

and you

near,

lost and you are ne'er the near, and you...

you are ne'er the near, ne'er the near, and you are

lost and you are ne'er the near, and you are ne'er the...

are ne'er..... the..... near, So Love.....

and you are ne'er the near So Love..... ne

..... are ne'er..... the near, So Love

ne'er the near, are ne'er the near..... So Love ne

..... near, are ne'er the near..... So Love

The first system of the musical score consists of six staves. The top five staves are vocal parts, and the bottom staff is the piano accompaniment. The lyrics are: "are ne'er..... the..... near, So Love.....", "and you are ne'er the near So Love..... ne", "..... are ne'er..... the near, So Love", "ne'er the near, are ne'er the near..... So Love ne", and "..... near, are ne'er the near..... So Love". The piano accompaniment features a prominent chord in the right hand, circled in the fifth measure.

ne learns by force the

learns by force the knot to knit, to.... knit, to knit

ne learns by force the knot to knit, to

learns by force the knot..... to..... knit, ne

ne learns by force the knot to knit, the

The second system of the musical score also consists of six staves. The top five staves are vocal parts, and the bottom staff is the piano accompaniment. The lyrics are: "ne learns by force the", "learns by force the knot to knit, to.... knit, to knit", "ne learns by force the knot to knit, to", "learns by force the knot..... to..... knit, ne", and "ne learns by force the knot to knit, the". The piano accompaniment provides a harmonic foundation for the vocal lines.

knot to knit, the knot..... to..... knit, He
 the knot..... to knit,
 knit, the knot to knit He serves but those..... that feel sweet
 learns by force the knot to knit, He serves
 knot to knit, He serves but those that

serves but those that feel sweet fan - cy's fit, he
 He serves but those
 fan - cy's fit, he serves but those that
 but those that feel..... sweet fan - cy's fit, that feel sweet fan -
 feel sweet fan - - - cy's fit, he serves but those, but.....

serves but those that feel sweet..... fan - - - cy's
 that feel sweet fan - - - cy's fit, sweet fan - cy's
 feel, he serves but those that feel sweet fan - cy's
 - - cy's fit, he serves but.... those that feel sweet fan - - - cy's
 those that feel sweet fan - - - cy's

fit, So Love..... ne learns by
 fit,..... So Love.....
 fit,..... So Love ne
 fit,..... So Love ne learns by
 fit,..... So Love

force the knot to knit, to.... knit, to knit, the
 ne learns by force the knot to
 learns by force the knot to knit, to knit, the
 force the knot..... to..... knit ne learns by
 ne learns by force the knot to knit, the knot to

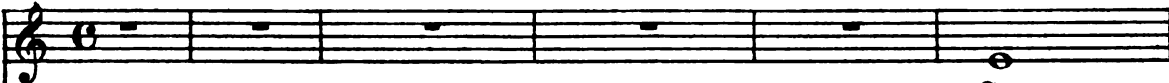
knot..... to knit,
 knit, the knot..... to..... knit, He serves but
 knot to knit, He serves but those..... that feel sweet fan - cy's
 force the knot to knit, He serves but those
 knit, He serves but those that feel sweet

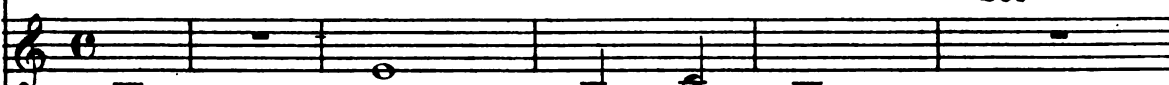
He serves but those that
 those that feel sweet fan - cy's fit, he serves but
 fit, he serves but those that feel
 that feel..... sweet fan - cy's fit, that feel sweet fan - cy's
 fan - cy's fit, he serves but those, but.....

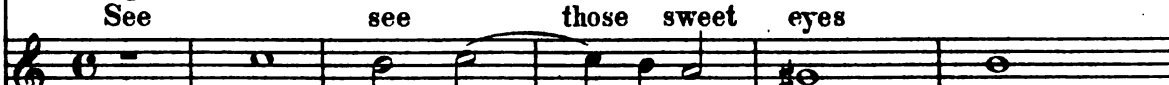
feel sweet fan - cy's fit, sweet fan - cy's fit.
 those that feel sweet..... fan - cy's fit.
 he serves but those that feel sweet fan - cy's fit.
 fit, he serves but.... those that feel sweet fan - cy's fit.
 those that feel sweet fan - cy's fit.

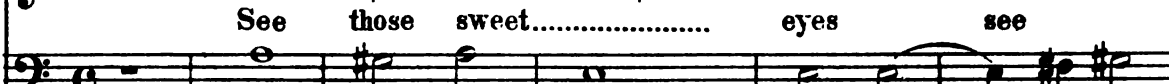
XXIX.

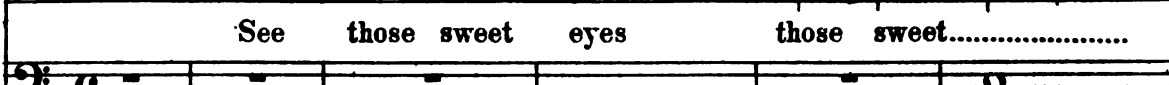
The first part.


TREBLE.  See

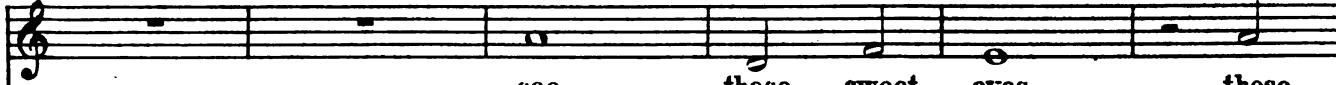
ALTO.  See see those sweet eyes


TENOR.
8^{va} lower.  See those sweet..... eyes see


1st BASS.  See those sweet eyes those sweet.....

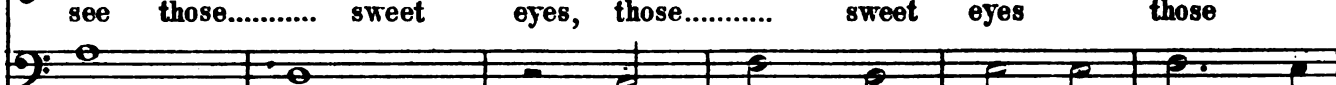
2nd BASS.  See see

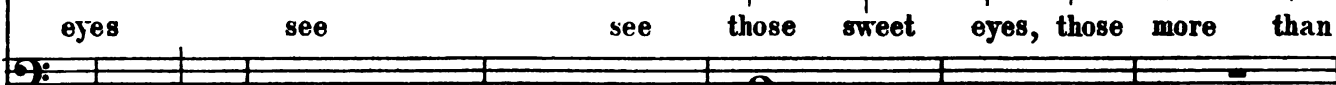



 see those sweet eyes those

 see those..... sweet est..... eyes those

 see those..... sweet eyes, those..... sweet eyes those

 eyes see see those sweet eyes, those more than

 those sweet eyes those sweet eyes



more than sweet - est eyes

more than sweet - est eyes.....

more than sweet - est eyes Eyes whom the

sweetest..... eyes than sweet - est eyes Eyes..... whom the stars

those more than sweet - est eyes Eyes whom the

Eyes whom the stars ex - ceed..... not in their.....

Eyes whom the stars..... ex - ceed not in their

stars the stars ex - ceed, the stars ex - ceed not in their

..... exceed not in their..... grace,..... in their.....

stars ex - ceed not in their grace,.... not in their

grace See see

grace See..... Love..... at gaze see Love at.....

grace See Love at gaze at gaze see Love at

grace See..... Love at gaze..... at..... gaze see..... Love

grace See Love at gaze..... see..... Love.....

Love at gaze Love..... that fain would..... de -

gaze Love..... that fain, that fain would..... de -

gaze at gaze Love that fain would de - vise

at gaze..... see Love..... at gaze Love..... that

..... at gaze Love that fain would..... de -

- - - - - vise But can - not
 - vise de - vise But can - not speak to
 Love that fain would de - - - - - vise But
 fain would..... de - - - - - vise But can - - - - - not
 - vise de - - - - - vise But can - - - - - not.....

speak to plead..... his wond - rous..... case.
 plead to plead his..... wond - rous case, his wond - rous case.
 can - not speak to plead..... his wond - rous..... case.
 speak to plead to plead his wond - rous case.
 speak..... to plead his wond - - - - - rous..... case.

XXX.

The second part.

TREBLE.

ALTO.

TENOR.
8^{va} lower.

1st BASS.

2nd BASS.

Love Love would dis - charge

Love would dis - charge

Love

Love Love would dis -

Love would dis - charge..... dis - charge.....

Love would dis - charge dis -

- charge Love would dis - charge the

Love would dis - charge Love would dis -

charge the du - - - ty of..... his

..... the du - - ty of his

charge the du - - - ty of..... his

du - ty of his..... heart of..... his

charge the du - ty of his

The first system of the musical score consists of six staves. The top five staves are for voices, and the bottom staff is for piano accompaniment. The lyrics are: "charge the du - - - ty of..... his", "..... the du - - ty of his", "charge the du - - - ty of..... his", "du - ty of his..... heart of..... his", and "charge the du - ty of his". The piano accompaniment is in G major and 4/4 time, with a key signature of one sharp (F#).

heart In beau - ty's

heart In beau - ty's praise

heart In beau - ty's praise whose great - - ness

heart In beau - - ty's praise..... whose great - ness doth de - -

heart In beau - ty's praise whose great -

The second system of the musical score continues the vocal and piano parts. The lyrics are: "heart In beau - ty's", "heart In beau - ty's praise", "heart In beau - ty's praise whose great - - ness", "heart In beau - - ty's praise..... whose great - ness doth de - -", and "heart In beau - ty's praise whose great -". The piano accompaniment continues in G major and 4/4 time.

praise whose great - - ness doth de - - - ny

whose great - - - ness doth..... de - - - ny

doth de - ny, whose great - ness doth de - - - ny

- ny whose great - ness doth de - ny Words

- ness whose great - - - ness doth de - - - ny

Words

Words..... to..... his thoughts words

Words to his thoughts, his thoughts, words

..... to his thoughts,..... to..... his..... thoughts, words...

Words to his thoughts,..... words.....

words to his thoughts and..... thoughts

to his..... thoughts and..... thoughts to her

to his thoughts his thoughts and thoughts to

..... to his thoughts..... words to his..... thoughts

..... to..... his thoughts and thoughts

The first system of the musical score consists of six staves. The top five staves are vocal parts, and the bottom staff is the piano accompaniment. The lyrics are: "words to his thoughts and..... thoughts", "to his..... thoughts and..... thoughts to her", "to his thoughts his thoughts and thoughts to", "..... to his thoughts..... words to his..... thoughts", and "..... to..... his thoughts and thoughts".

to her..... de - - - sert

de - sert,..... to her de - - - sert Which

her de - sert and thoughts to

and..... thoughts to her..... de - - - sert, de -

and thoughts..... to her de - - - sert

The second system of the musical score continues with six staves. The lyrics are: "to her..... de - - - sert", "de - sert,..... to her de - - - sert Which", "her de - sert and thoughts to", "and..... thoughts to her..... de - - - sert, de -", and "and thoughts..... to her de - - - sert".

Which high con - ceits since no -

high con - ceits, con ceits since

her de - sert Which high con - ceits

- sert Which high con - ceits since no - thing

Which high con - ceits since no - thing

- thing can sup - - - - - ply

no - thing can sup - ply sup - ply

since no - thing..... can..... sup - ply

can sup - - - ply no - - - thing..... can sup - ply

can sup - - - ply can..... sup - - - - - ply

words to his thoughts and..... thoughts

to his..... thoughts and..... thoughts to her

to his thoughts his thoughts and thoughts to

..... to his thoughts..... words to his..... thoughts

..... to..... his thoughts and thoughts

to her..... de - - - sert

de - sert,..... to her de - - - sert Which

her de - sert and thoughts to

and..... thoughts to her..... de - - - sert, de -

and thoughts..... to her de - - - sert

Which high con - ceits since no -

high con - ceits, con ceits since

her de - - - sert Which high con - ceits

- sert Which high con - ceits since no - thing

Which high con - ceits since no - - - thing

- thing can sup - - - - - ply

no - thing can sup - ply sup - ply

since no - thing..... can..... sup - ply

can sup - - - ply no - - - thing..... can sup - ply

can sup - - - ply can..... sup - - - - - ply

Love

Love here..... con - strain'd through con - quest..... to con -

Love here con - strain'd through con - quest to con -

Love here con - strain'd through con - quest to

Love here con - strain'd through

here con - strain'd through con - quest to con -

- fess, through con - quest to con - fess

- fess, Love here con - strain'd through con - quest to.....

con - fess, through con - quest to..... con -

con - quest to..... con - fess

- - fess Bids si - lence sigh
 Bids si - lence sigh, bids si - lence sigh that
 con - fess, Bids si - lence sigh, si - lence sigh
 - fess, con - fess Bids..... si - lence sigh
 Bids si - lence sigh that tongue can - not..... ex - press, that

that tongue can - not..... ex - - - - - press
 tongue can - not ex - press, that tongue can - not..... ex - - - - - press
 that tongue can - not ex - press, ex - - - - - press
 sigh that tongue can - not ex - press
 tongue can - not ex - - - - - press, ex - - - - - press

XXXI.

TREBLE.

1. When I was
2. As wa - ter -

ALTO.

1. When I was o - ther wise than
2. As wa - ter - men which on the

1st TENOR.
8^{va} lower.

1. When I was o - ther wise than now I am,
2. As wa - ter - men which on the Thames do row,

2nd TENOR.
8^{va} lower.

1. When I was o - ther wise than now I
2. As wa - ter - men which on the Thames do

BASS.

1. When I was o - ther wise
2. As wa - ter - men which on

o - ther wise than now I am.
men which on the Thames do row.

now, than now Thames I am, I
Thames, the Thames do row, Look

than now I am, I lo - ved more
the Thames do row, Look to the east

am, than now I..... am, I lo - ved more
row, the Thames do row, Look to the east

than the now Thames I do am, I
the Thames do row, Look

I lo - ved more but skill - ed not so much
Look to the east but west..... keeps on the way

lo - ved more but skill - ed not so..... much
to the east but west keeps on the..... way

but skill - ed not so much Fair words and
but west keeps on the way My sov - reign

but skill - ed not so..... much
but west keeps on the..... way

lo - ved more but skill - ed not so much, so
to the east but west keeps on the way the

Fair words and smiles could
 My sov - reign sweet her

Fair words and smiles could have could
 My sov - reign sweet her looks, her

smiles sweet could have con - tent - - ed..... then,
 sweet her looks did set - - tle..... so

Fair words and smiles could have con - tent - - ed
 My sov - reign sweet her looks did set - - tle

much, way, Fair words and smiles could
 My sov - reign sweet her

have con - tent - - ed then,
 looks did set - - tle so

have con - tent - - ed then, My sim - ple age, my sim - ple
 looks did set - - tle so To feed my hope, to feed my

could have con - tent - - ed then, My sim - ple age.....
 her looks did set - - tle so To feed my hope.....

then, con - tent - - ed then, My sim - ple age and ig - no -
 so did set - - tle so To feed my hope while she her

have con - tent - - ed then, My sim - ple
 looks did set - - tle so To feed my

My sim - ple age my sim - ple age and ig - no - her
To feed my hope, to feed my hope while she - her

age, my sim - ple age and ig - no - rance was such and ig - no -
hope, to feed my hope while she her snares might lay, while she her

..... and ig - no - rance was such, and ig - no -
while she her snares might lay, while she her

- rance, my sim - ple age and ig - no - rance was such
snares. to feed my hope while she her snares might lay...

age, my sim - ple age and ig - no -
hope, to feed my hope while she her

- rance was such; But at the length And when she saw,
snares might lay, And when she saw,

- rance was such; But at the length, but at the length, but
snares might lay, And when she saw, and when she saw, and

- rance was such; But at the length, but
snares might lay, And when she saw, and

..... was such; But at the length, the length, but at the length, but
..... might lay, And when she saw, she saw, and when she saw, and

- rance was such; But at the length, but
snares might lay, And when she saw and

but at the length ex - pe - ri - ence made me
and when she saw that I was in..... her

at the length ex - pe - ri - ence made me won - der,
when she saw that I was in..... her dan - ger,

at the length ex - pe - ri - ence made me won - der, ex -
when she saw that I was in..... her dan - ger, that

at the length ex - pe - ri - ence, ex - pe - ri -
when she saw that I was in, that I was

at the length ex - pe - ri - ence, ex - pe - ri - ence, ex - pe - ri -
when she saw that I was in, that I was in, that I was

won - der That hearts
dan - ger Good God

made me her won - der, That hearts and tongues, that
in her dan - ger, Good God how soon, good

- pe - ri - ence made me won - der, That hearts and tongues, that hearts
I was in..... her dan - ger, Good God how soon, good, God

- ence made me her won - der, That hearts and tongues did
in..... her dan - ger, Good God how soon she

- ence made me her won - der, That hearts and
in..... her dan - ger, Good God how

and tongues did lodge so far a - sun - der,
how soon she prov - ed then a ran - ger.

hearts and tongues did lodge so far a - sun - der, but
God how soon she prov - ed then a ran - ger, and

and tongues did lodge so far a - sun - der, but at the
how soon she prov - ed then a ran - ger, and when she

lodge so far, so far a - sun - der, but
prov - ed, then she prov - ed then a ran - ger, and

tongues did lodge so far, so far a - sun - der, but
soon how soon she prov - ed then a ran - ger, and

but at the length but at the length
and when she saw and when she saw

at the length but at the length but at the length ex - pe - ri -
when she saw and when she saw and when she saw that I was

length, the length but at the length but at the length ex -
when she saw and when she saw and when she saw that

at the length but at the length ex - pe - ri -
when she saw and when she saw that I was

at the length but at the length ex - pe - ri -
when she saw and when she saw that I was

ex - pe - ri - ence made me won - der,
that I was in..... her dan - ger,

- ence made me won - der, made me won - der,
in..... her dan - ger, in her dan - ger.

pe - ri - ence, ex - pe - ri - ence made me wonder, That
I was in, that I was in..... her dan - ger, Good

- ence made me wonder, ex - pe - ri - ence made me wonder, That
in..... her dan - ger, that I was in..... her dan - ger, Good

- ence ex - pe - ri - ence, ex - pe - ri - ence made me won - der,
in, that I was in, that I was in..... her dan - ger,

That hearts and tongues did lodge so.....
Good God how soon she prov - ed

That hearts and tongues, that hearts and tongues did lodge so
Good God how soon, good God how soon she prov - ed

hearts and tongues did lodge so far, so far a -
God how soon she prov - ed then, she prov - ed.....

hearts and tongues, that hearts and tongues did lodge so
God how soon, good God how soon she prov - ed

That hearts and tongues did lodge..... so far, so
Good God how soon, how soon..... she prov - ed

..... far a - sun - der. that hearts and
then..... a ran - ger. good God how

far a - sun - der, that hearts and..... tongues
then a ran - ger, good God how..... soon

then..... a - sun - der, that hearts and tongues did lodge so
ran - ger, good God how soon she prov - ed

far..... a - sun - der, that hearts and tongues, that hearts and
then..... a ran - ger, good God how soon good God how

far a - sun - der, that hearts and
then a ran - ger, good God how

tongues did lodge so..... far a - sun - der.
soon she prov - ed..... then a ran - ger.

..... did lodge so far a - sun - der, so far a - sun - der.
..... she prov - ed, then she prov - ed then a ran - ger.

far a - sun - der, so far a - sun - der.
then a ran - ger, then a ran - ger.

tongues did lodge..... so far so..... far a - sun - der.
soon she prov - ed, she prov - ed then a ran - ger.

tongues did lodge so far a - sun - der.
soon she prov - ed then a ran - ger.

3. I could not

3. I could not choose but laugh, al -

3. I could not choose but laugh, al - though too late,

3. I could not choose but laugh, al - though too

3. I could not choose but laugh,

choose but laugh, al - though too late,

though, al - - though too late, To

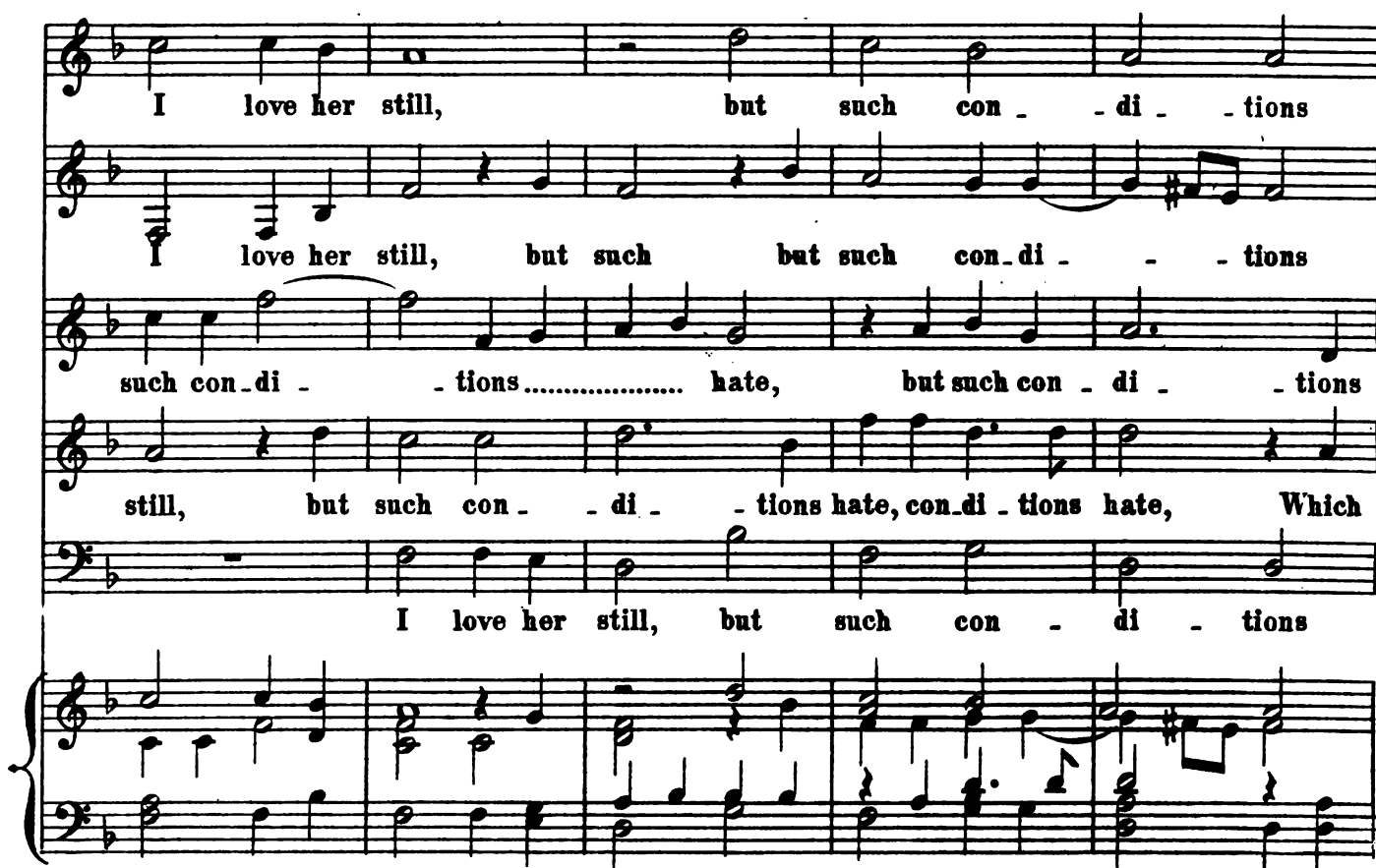
al - though too late, To see great craft

late, al - though too late, To see great craft

al - - - - - though too late, To



To see great craft de - ci - pher'd in a toy,
 see great craft de - ci - pher'd in a..... toy,
 de - ci - pher'd in a toy, I love her still, but
 de - cipher'd in a..... toy, I love her
 see great craft de - ci - pher'd in a toy, a toy,



I love her still, but such con - di - tions
 I love her still, but such but such con - di - tions
 such con - di - tions..... hate, but such con - di - tions
 still, but such con - di - tions hate, con - di - tions hate, Which
 I love her still, but such con - di - tions

hate, Which so pro-fanes, which
 hate, Which so profanes, which so pro-fanes, which so profanes my
 hate, Which so pro-fanes..... my pa - - ra - - dise
 so profanes my pa - - ra - - dise, which so pro-
 hate, Which so pro-fanes, which so.....

so profanes my pa - - ra - - dise of joy;
 pa - - dise of.... joy, my pa - - ra - - dise of joy; Love
 of joy, my pa - - ra - - dise of joy; Love
 - fanes my pa - - ra - - dise of joy,..... of..... joy; Love whets the
 pro-fanes my pa - - ra - - dise of..... joy; Love

Love whets the wits, Love whets the wits

whets the wits, Love whets the wits. Love whets the wits whose pain is

whets the wits, Love whets the wits whose pain is

wits, the wits, Love whets the wits, Love whets the wits whose

whets the wits, Love whets the wits whose pain is

whose pain is but..... a plea - sure

but..... a plea - sure, but a plea - sure,

but..... a plea - sure, whose pain is but.... a plea - sure, A

pain is but, whose pain is but..... a plea - sure, A

but, whose pain is but, whose pain is but..... a plea - sure,

hate, Which so pro-fanes, which

hate, Which so profanes, which so pro-fanes, which so profanes my

hate, Which so pro-fanes..... my pa - - ra - - dise

so profanes my pa - - ra - - dise, which so pro-

hate, Which so pro-fanes, which so.....

so profanes my pa - - ra - - dise of joy;

pa - ra - dise of.... joy, my pa - ra - dise of joy; Love

of joy, my pa - - ra - - dise of joy; Love

- fanes my pa - ra - dise of joy,..... of..... joy; Love whets the

..... pro-fanes my pa - - ra - - dise of..... joy; Love

Love whets the wits, Love whets the wits

whets the wits, Love whets the wits. Love whets the wits whose pain is

whets the wits, Love whets the wits whose pain is

wits, the wits, Love whets the wits, Love whets the wits whose

whets the wits, Love whets the wits whose pain is

whose pain is but..... a plea - sure

but..... a plea - sure, but a plea - sure,

but..... a plea - sure, whose pain is but.... a plea - sure, A

pain is but, whose pain is but..... a plea - sure, A

but, whose pain is but, whose pain is but..... a plea - sure,

A toy by fits to play with -

A toy by fits, a toy by fits to play with -

toy by fits, a toy by fits to play with -

toy by fits to play with - al, to play.....

A toy by fits to play,..... to play with

- al at lei - sure; Love whets the wits,

- al at lei - sure; Love whets the wits, Love whets the wits, Love

- al at lei - sure; Love whets the wits, the wits, Love whets the wits, Love

with - al at lei - sure; Love whets the wits, Love

- al at lei - sure; Love whets the wits, Love

Love whets the wits whose pain is but..... a

whets the wits whose pain is but.... a plea - sure,

whets the wits whose pain is but, whose pain is

whets the wits whose pain is but.... a plea - sure, whose

whets the wits whose pain is but, whose pain is but, whose pain is

plea - sure, A toy

but a plea - sure, A toy by fits, a

but..... a plea - sure, A toy by fits to

pain is but..... a plea - sure, A toy by fits, a toy

but..... a plea - sure, A toy by

by fits to play with - al at lei - sure, a
 toy by fits to play with - al at lei - sure, a
 play with - al to play..... with - al at lei - sure, a toy by fits
 by fits to play with - al..... at lei - sure, a toy by fits,
 fits to play,..... to play with - al at lei - sure,

toy by fits to play with - al at lei - sure.
 toy by..... fits..... to play with - al at lei - sure, with - al at lei - sure.
 to play with - al at lei - sure, with - al at lei - sure.
 a toy by fits to play,..... to play with - al at..... lei - sure.
 a toy by fits to play with al at lei - sure.

1st TREBLE. When first by force of fa -

2nd TREBLE. When first by force of fa - tal

ALTO. When first by force..... of fa -

TENOR
8^{va} lower. When first by force..... of fa -

BASS. When first by force by force..... of fa -

tal des ti - ny From

des ti - ny From Car - thage

tal des ti - ny From Car - thage town the Tro - jan

tal des ti - ny From Car - thage town

tal des ti - ny From Car - thage town..... the

by fits to play with - al at lei - sure, a
 toy by fits to play with - al at lei - sure, a
 play with - al to play..... with - al at lei - sure, a toy by fits
 by fits to play with - al..... at lei - sure, a toy by fits,
 fits to play,..... to play with - al at lei - sure,
 toy by fits to play with - al at lei - sure.
 toy by..... fits..... to play with - al at lei - sure, with - al at lei - sure.
 to play with - al at lei - sure, with - al at lei - sure.
 a toy by fits to play,..... to play with - al at..... lei - sure.
 a toy by fits to play with - al at lei - sure.

1st TREBLE.

2nd TREBLE.

ALTO.

TENOR
8^{va} lower.

BASS.

When first by force of fa -

When first by force of fa - tal

When first by force..... of fa -

When first by force..... of fa -

When first by force by force..... of fa -

tal des - ti - ny From

des - ti - ny From Car - thage

tal des - ti - ny From Car - thage town the Tro - jan

tal des - ti - ny From Car - thage town

tal des - ti - ny From Car - thage town..... the

Car - thage town the Tro - - jan..... knight did
 town..... the Tro - jan knight..... did
 knight the Tro - jan knight..... did.....
 the Tro - jan knight the Trojan knight..... did
 Tro - jan..... the Tro - jan knight did.....

sail Queen Di - - do
 sail Queen..... Di - - do fair Queen Di - - do
 sail Queen Di - do fair with woe - - ful.....
 sail Queen Di - do fair with woe -
 sail..... Queen Di - - do

fair with woe - - - ful weep ing.....

fair with woe - - - ful weep - ing eye

weep - ing eye with woe - ful weep - - -

- ful weep - - ing..... eye with woe - - - ful

fair with woe - - - ful, with woe - - - ful

..... eye His strange de -

weep - ing eye His strange de - part, his strange de -

- - ing eye His strange de - - part, his strange..... de -

weep - ing eye His strange..... de - part did grievously be -

weep - ing eye His strange de - part, his strange de -

- part did griev - ous - ly be -
 - part did..... griev - ous - ly..... be -
 - part..... did griev - ous - ly..... be -
 wail, be - wail did griev - ous - ly be -
 - part did griev - ous - ly be -

The first system of the musical score consists of six staves. The first five staves are vocal parts (Soprano, Alto, Tenor, Bass, and another Soprano/Alto part), and the sixth staff is the piano accompaniment. The lyrics are: "part did grievous ly be", "part did..... grievous ly..... be", "part..... did grievous ly..... be", "wail, be wail did grievous ly be", and "part did grievous ly be". The piano accompaniment features a melody in the right hand and a supporting bass line in the left hand.

- wail And when no
 wail, did griev - ous - ly be - wail
 wail And when no..... sighs nor
 wail And when no sighs nor
 wail And when..... no sighs nor

The second system of the musical score continues the vocal and piano parts. It consists of six staves. The lyrics are: "wail And when no", "wail, did grievous ly be wail", "wail And when no..... sighs nor", "wail And when no sighs nor", and "wail And when..... no sighs nor". The piano accompaniment continues with a melody in the right hand and a supporting bass line in the left hand.

sighs nor..... tears could ease

And when no sighs nor tears..... could

tears nor..... tears could ease..... could ease....

tears could ease her smart her..... smart

tears nor..... tears could ease her smart could

her smart With

ease her smart..... With sword full sharp.....

..... her smart With sword full sharp full sharp with

With sword..... full sharp full sharp

ease her smart With sword full sharp with

sword full sharp with sword full sharp

with sword full sharp with sword full sharp She

sword full sharp..... with sword full

with sword full sharp She pierc'd her

sword full sharp full..... sharp She pierc'd

She pierc'd she pierc'd her ten -

pierc'd she pierc'd her ten - der

sharp She pierc'd she pierc'd her.....

ten - der heart she pierc'd..... her ten - der.....

she pierc'd her ten - der heart she pierc'd she

der heart heart her ten - der heart her ten - der ten - der heart And when heart her ten - der heart And when no pierc'd her ten - der heart And when.....

And when no sighs nor..... tears heart And when no sighs no..... sighs nor tears nor..... tears sighs nor..... tears could ease her no sighs nor tears nor..... tears could

could ease her smart
 nor tears..... could ease her smart..... With
 could ease..... could ease..... her smart With sword full
 smart, her..... smart With sword..... full
 ease her smart could ease her smart, With

With sword full sharp with
 sword full sharp..... with sword full sharp with
 sharp full sharp with sword full sharp.....
 sharp full sharp with sword full
 sword full sharp with sword full sharp full.....

sword full sharp she pierc'd, she

sword full sharp she pierc'd, she pierc'd

with sword full sharp she pierc'd,

sharp she pierc'd, her ten - der heart she pierc'd....

sharp she pierc'd, she pierc'd her ten - der

pierc'd her ten - der heart.

her ten - der heart, her ten - der heart.

She pierc'd her..... ten - der heart.

..... her ten - der..... heart, her ten - der heart.

heart, she pierc'd she pierc'd her ten - der heart.

1st TREBLE.

2nd TREBLE.

ALTO.

TENOR.
8^{va} lower.

BASS.

I thought that Love had been a

I thought that Love had been a boy, With

boy, that Love had been a boy, With

boy, I thought that Love had been a boy, With blind

boy, I thought that Love had been a boy, With blind ed

boy, With blind ed eyes

blind - ed eyes, Or else some
 blind - ed eyes, Or else some o - ther wan - ton
 - ed..... eyes, Or else some o - ther wan - ton
 eyes, blind - ed eyes, Or else some o - ther, some o - ther
 with blind - ed eyes, Or else some o - ther wan - ton

o - ther..... wan - ton toy That..... men de -
 toy That men de - vise..... that..... men de -
 toy That men de - vise that men de -
 wan - ton..... toy That men de - vise, de -
 toy, some o - ther wan - ton toy That..... men de -

Like tales of

Like tales of fair -

vine, that men de - vise Like tales of

Like tales of fair - ies of

Like tales of fair - ies, like tales of

fair - ies of ten told By dot - ing

- ies of - ten told By dot - ing age that dies,

fair - ies of - ten told By dot - ing age that dies for

fair - ies of - ten told By dot - ing age that

fair - ies of - ten..... told By dot - ing age by

age that dies for cold

that dies for cold, for..... cold

cold, for..... cold, for cold that dies for

dies for cold for..... cold Like tales of

dot - ing age that dies for cold Like tales of

Like tales of fair - ies of - ten told

Like tales of..... fair - ies of - ten told By dot - ing

cold Like tales of fair - ies of - ten told

fair - ies of fair - ies of - ten told

fair - ies, like tales of fair - ies of - ten told By dot - ing

- vise Like tales of

- vise Like tales of..... fair -

- vise, that men de - - vise Like tales of

- vise Like tales of fair - - ies of

- vise Like tales of fair - - ies, like tales of

fair - - ies of - ten told By dot - ing

- - ies of - - ten told By dot - ing age that dies,

fair - ies of - - ten told By dot - ing age that dies for

fair - - ies of - - ten told By dot - ing age that

fair - ies of - ten..... told By dot - ing age by

age that dies for cold

that dies for cold, for..... cold

cold, for..... cold, for cold that dies for

dies for cold for..... cold Like tales of

dot - ing age that dies for cold Like tales of

Like tales of fair - ies of - ten told

Like tales of..... fair - ies of - ten told By dot - ing

cold Like tales of fair - ies of - ten told

fair - ies of fair - ies of - ten told

fair - ies, like tales of fair - ies of - ten told By dot - ing

By dot - ing age that dies for
age that dies for..... cold that dies..... for
By dot - ing age that dies for cold by
By dot - ing age that dies for cold that dies for
age that dies for cold by dot - ing age that dies for

cold by dot - - ing age that dies..... for cold.

cold by dot - - ing age that dies..... for cold.

dot - - ing age that dies for.... cold, for cold.

cold by dot - - ing age that dies for..... cold, for cold.

cold by dot - - ing age that dies..... for cold.

XXXIV.

Words by
Sir PHILIP SIDNEY.

TREBLE.



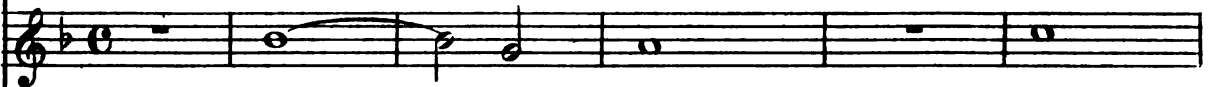
ALTO.



1 O..... dear life O dear life when
2 O..... if I, O if I my .

1st TENOR.
8^{va} lower.

1 O..... dear life when may..... it be when.....
2 O..... if I my . self..... find not, my .

2nd TENOR.
8^{va} lower.

1 O..... dear life when
2 O..... if I my .

BASS.



1 O..... dear life when may it be, when
2 O..... if I my . self find not, my .



O..... dear life when may it
 O..... if I my self find
 may..... it..... be when may it be.....
 self..... find not, my self find not.....
 may..... it be when may..... it.....
 self..... find not, my self..... find.....
 may..... it be, O dear life when
 self..... find not, O if I my
 may it..... be when may..... it
 self find..... not, my self..... find

be not, That mine eyes thine eyes may
 Through my part - ing aught for -
 That mine eyes thine eyes..... may.... see thine eyes may
 Through my part - ing aught..... for - got aught..... for -
 be not, That mine eyes..... thine..... eyes may see
 Through my part - ing..... aught..... aught for - got
 may it be That mine eyes that mine eyes
 self find not, Through my parting, through my part -
 be not, That mine eyes thine eyes may see thine eyes may
 Through my part - ing aught for - got..... aught for -

O see And..... in them my mind dis -
 - got, Nor..... de - bard from Beau - ty's
 see And..... in them And in them my mind dis -
 - got, Nor..... de - bard nor de - bard from Beau - ty's
 And..... in them my from mind dis - cover,
 Nor..... de - bard from Beau - ty's treasure
 thine eyes..... may see thine eyes may see
 - ing aught..... for - - got aught for - - got,
 see thine eyes may see And..... in
 - got,..... aught for - - got, Nor..... de -

- cov - er,
 trea - sure,
 - cov - er, and..... in them my mind..... dis - cov - er,
 trea - sure, nor..... de - bard from Beau - ty's..... trea - sure,
 and in them my mind dis - cov - er,
 nor de - bard from Beau - ty's trea - sure,
 And..... in them my mind dis - cov - er, Whe -
 Nor..... de - bard from Beau - ty's trea - sure, Let.....
 them my mind dis cov - er,
 - bard from Beau - ty's..... trea - sure,
 them my mind dis cov - er,
 - bard from Beau - ty's..... trea - sure,

Whe - ther ab - sence hath had force
Let no tongue as - pire to tell,

Whe - ther ab - sence hath had force hath.....
Let..... no tongue as - pire..... to tell, to

Whe - ther ab - sence
Let no tongue as -

- ther ab - sence hath had force hath had force Thy re -
..... no tongue as - pire to tell to tell, In what

Whe - ther ab - sence hath had force
Let no tongue as - pire to tell,

Thy re - mem - brance to de - force
In what high joys I shall dwell,

..... had force Thy..... re - mem - brance to de -
..... tell In what high..... joys I shall.....

hath had force Thy..... re - mem - brance to de -
- pire to tell In what high joys I shall

- mem brance to de - force to de - force
high joys I shall dwell, I shall dwell,

Thy re - mem - brance to de - force
In what high joys I shall dwell,

From the i - mage of thy
On - ly thought aims at the

force dwell, From the i - mage of thy
On - ly thought aims at the

force dwell, From the i - mage of thy lov -
On - ly thought aims at the plea -

From the i - mage of thy lov - er, from the
On - ly thought aims at the plea - sure, on - ly

From the i - mage of thy lov - er, from the
On - ly thought aims at the plea - sure, on - ly

lov - er, from the i - mage of thy lov - er.
plea - sure, on - ly thought aims at the plea - sure.

lov - er, from the i - mage of thy lov - er.
plea - sure, on - ly thought aims at the plea - sure.

er sure, from the i - mage of thy lov - er.
plea - sure, on - ly thought aims at the plea - sure.

i thought mage of thy lov - er, of thy lov - er.
thought aims at the plea - sure, at the plea - sure.

i thought mage of thy lov - er, of thy lov - er.
thought aims at the plea - sure, at the plea - sure.

3. Thought..... there - fore thought there - fore I

3. Thought..... there - fore I will..... send..... thee, I.....

3. Thought..... there - fore I

3. Thought..... there - fore I will send thee, I

3. Thought..... there - fore I will send

will..... send..... thee, I will send thee.....

..... will..... send thee, I will..... send.....

will..... send thee, Thought there - fore I

will send..... thee, I will..... send

thee To take up the place for

..... To take up the place..... for..... me the place for

thee To take up..... the..... place for me

will send thee To take up to take up

thee To take up the place for me the place for

me Long..... I will not af - ter

me Long..... I will not I will not af - ter

Long..... I will not af - ter tar.ry

the place..... for me the place for me

me the place for me Long..... I

tar-ry There un-

tar-ry Long..... I will not af - - ter tar - ry There..

Long I will not af - - ter tar - ry

Long..... I will not af - ter tar-ry There.... un-seen

will not af - - - - ter tar - ry There un-

- seen thou mayst be bold These fair

..... un - seen thou mayst..... be bold mayst..... be bold These...

There un - seen thou mayst be bold These...

thou mayst be bold mayst be bold These fair won - ders to be

- seen thou mayst be bold These fair

won - ders to be - hold, Which in

..... fair won - ders to be - hold, Which..... in

..... fair won - ders to be - hold, Which in them my

- hold to be - hold, Which in them my hopes do

- won - ders to be - hold, Which in them my hopes..... do

them my hopes do carry, which in them my hopes..... do..... car-ry.

them my hopes..... do car - ry, which in them..... my hopes..... do car - ry.

hopes do car - ry, which in them my hopes do car-ry.

car-ry, which in them my hopes do car - ry hopes..... do car-ry.

car - ry, which in them my hopes do car - ry hopes do car-ry.

XXXV.

A Carol for Christmas Day.

1st TREBLE.
(Viols)

2nd TREBLE.
(Voice)

ALTO.
(Viols)

TENOR.
8^{ve} lower.
(Viols)

BASS.
(Viols)

1. From Vir. gin's womb this day this day....
2. This day to man came pledge of per -

.... did spring The pre - ci - ous seed..... that
- fect peace, This day to man..... came

on - ly sa - ved man. This day let
love and u - ni - ty, This day man's

man re - joice and sweet - ly..... sing,
grief be - gan for to..... sur - cease.

The first system of the musical score consists of six staves. The top two staves are for the vocal parts, with the lyrics 'man re - joice and sweet - ly..... sing, / grief be - gan for to..... sur - cease.' written below them. The bottom four staves are for the piano accompaniment, with the right hand on the third and fourth staves and the left hand on the fifth and sixth staves. The music is in G major and 4/4 time.

Since on this day our Sa - viour first be - gan,
This day did man re - ceive a re - me - dy,

The second system of the musical score also consists of six staves. The top two staves are for the vocal parts, with the lyrics 'Since on this day our Sa - viour first be - gan, / This day did man re - ceive a re - me - dy,' written below them. The bottom four staves are for the piano accompaniment, with the right hand on the third and fourth staves and the left hand on the fifth and sixth staves. The music continues in G major and 4/4 time.

This day, this day, did Christ
For each for each of fence

The first system of the musical score consists of six staves. The top two staves are vocal parts, and the bottom four staves are piano accompaniment. The lyrics are written below the vocal staves.

man's soul..... from death re - move With glor - i -
and ev - 'ry dead - ly sin With guil -

The second system of the musical score also consists of six staves, with the same vocal and piano arrangement as the first system. The lyrics continue across these staves.

ous Saints..... to dwell in Heav'n a - bove with glor - i -
 ty heart..... that erst he wan - der'd in, with gui -

ous Saints..... to dwell in Heav'n a - bove..... a - bove
 ty heart..... that erst he wan - der'd..... wan - der'd in

CHORUS.

1st TREBLE.  Re - joice, re - - - joice with

2nd TREBLE.  Re - joice, re - - - joice with heart and voice,.....

3rd TREBLE.  Re - - joice, re - - -

4th TREBLE. 




heart and..... voice, with heart and...

..... with heart and..... voice

- - - joice with heart and..... voice

Re - - joice, re - - - joice



voice

with heart and..... voice

and..... voice

with heart and..... voice

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts are arranged in a four-part setting. The lyrics are: 'voice', 'with heart and..... voice', 'and..... voice', and 'with heart and..... voice'. The piano accompaniment is in the lower register, providing harmonic support for the voices.

In Christ His birth this day,..... this day, re - jice, re -

In Christ His birth this day,..... this day,..... re - jice, re -

In Christ His birth this day, re - - - - jice, re -

In Christ His birth this day, this day,..... re - jice, re -

The second system of the musical score continues the four-part vocal setting. The lyrics are: 'In Christ His birth this day,..... this day, re - jice, re -', 'In Christ His birth this day,..... this day,..... re - jice, re -', 'In Christ His birth this day, re - - - - jice, re -', and 'In Christ His birth this day, this day,..... re - jice, re -'. The piano accompaniment continues with a steady rhythm, supporting the vocal lines.

re - joice in Christ His birth

re - joice in Christ His birth

re - joice in Christ His birth

re - joice in Christ His birth

birth this day, this day, this day

birth this day, this day re -

this day, this day, re - joice,..... re - joice, re -

birth this day, re - joice, re - joice, re - joice.....

re - joice, re - - - joice,
- joice, re - joice, re - - -
- joice, re - - - joice, re - joice,..... re - - -
..... re - - - - joice, re - joice,
..... re - - - - joice, re - joice, re -

re - joice, re - - - -
- - - joice, re - joice, re - - -
- joice, re - joice, re - - - -
..... re - - - - joice, re - joice, re -

- joice, re - - joice, re - joice, re -
- joice, re - - joice, re -
- joice, re - - - - - joice, re -
- joice, re - - - - - joice, this

The first system of the musical score consists of five staves. The first four staves are vocal parts, each with a treble clef and a key signature of one flat. The lyrics are written below the notes. The fifth staff is a grand staff for piano accompaniment, with a treble and bass clef. The piano part features a melodic line in the right hand and a supporting bass line in the left hand, with various musical notations including eighth notes, quarter notes, and rests.

- joice, re - joice, re - - - - - joice.
- joice, re - - - - - joice, re - - - - - joice.
- joice, re - - - - - joice.
day, re - - - - - joice, re - - - - - joice.

The second system of the musical score continues the vocal and piano parts. It consists of five staves, similar to the first system. The vocal parts continue with the lyrics, and the piano accompaniment provides a harmonic and rhythmic foundation. The system concludes with a double bar line.

1st TREBLE. (Viol)**2nd TREBLE. (Voice)**ALTO. (Viola)**TENOR. 8th lower. (Viola)**BASS. (Viola)*

The first system of the musical score consists of five vocal staves and a grand staff for piano accompaniment. The vocal staves are labeled: 1st TREBLE. (Viol*), 2nd TREBLE. (Voice), ALTO. (Viola), TENOR. 8th lower. (Viola), and BASS. (Viola). The piano accompaniment is written in a grand staff (treble and bass clef). The music is in a key with one sharp (F#) and a common time signature.

The second system of the musical score continues the vocal and piano parts. It includes the same five vocal staves and piano grand staff. The lyrics are provided in two parts, numbered 3 and 4.

3. In Christ His flock let love be sure -
 4. O sing un - - to this glit - - t'ring glo - -



- ly plac'd, From Christ His flock..... let
 - rious King, O praise His Name..... let



con - cord hate ex - pel, Of Christ His flock let
 ev' - ry liv - ing thing, Let heart and voice like



love be so..... em - - - brac'd, As
bells of sil - - - ver..... ring, The



we in Christ and Christ..... in.... us may dwell:
com - fort that this day..... to.... men doth bring:


Christ is, Christ is the au - - - thor of.....
 Let lute, let lute, let shawm with sound....

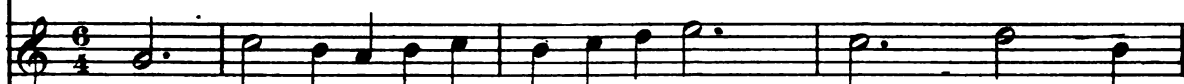
..... sweet u - ni - ty. From whence pro - ceed - -
 of sweet de - light. These joys of Christ.....

eth all fe - li - ci - ty, from whence pro -
 His birth this day re - cite, these joys of

ceed - eth all fe - li - ci - ty, fe - li - ci - ty.
 Christ..... His birth this day re - cite,..... re - cite.

CHORUS.

1st TREBLE.  Re - joice, re - - - -

2nd TREBLE.  Re - joice re - - - joice with heart and

3rd TREBLE.  Re - - -

4th TREBLE. 



joice, with heart and..... voice

voice..... with heart and.....

joice, re - - - - joice with heart and.....

Re - joice, re - - - joice,



..... eth all fe - li - ci - ty, from whence pro -
 His birth this day re - cite, these joys of

- ceed - eth all fe - li - ci - ty, fe - li - ci - ty.
 Christ..... His birth this day re - cite,..... re - cite.

CHORUS.

1st TREBLE.  Re - joice, re - - - -

2nd TREBLE.  Re - joice re - - - joice with heart and

3rd TREBLE.  Re - -

4th TREBLE. 



joice, with heart and..... voice

voice..... with heart and.....

joice, re - - - - joice with heart and.....

Re - joice, re - - - joice,



with heart and..... voice,

..... voice, with heart and..... voice,

..... voice and..... voice,

with heart and..... voice,

In Christ His birth this day..... this day, re - joice, re -

In Christ His birth this day..... this day..... re - joice, re -

In Christ His birth this day re - - joice, re -

In Christ His birth this day, this day..... re - joice, re -

- joice, re - - - - - joice In Christ His
 - - - - - joice In Christ His
 - joice In Christ His birth
 - - - - - joice In Christ His

birth this day, this day this day
 birth this day, this day re - - -
 this day, this day, re - joice,..... re - joice, re -
 birth this day, re - joice re - joice, re - joice.....

re - joice re - - - joice

joice re - joice, re - - -

joice, re - - - joice re - joice..... re - - -

..... re - - - - joice re - joice....

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are written in treble clef, and the piano part is in grand staff (treble and bass clef). The lyrics are: "re - joice re - - - joice", "joice re - joice, re - - -", "joice, re - - - joice re - joice..... re - - -", and "..... re - - - - joice re - joice....". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, flowing line in the left hand.

re - joice, re - - - - -

- joice re - joice, re - - - - -

joice, re - joice, re - - - - -

..... re - - - - joice re - joice, re -

The second system of the musical score continues the vocal and piano parts. The lyrics are: "re - joice, re - - - - -", "- joice re - joice, re - - - - -", "joice, re - joice, re - - - - -", and "..... re - - - - joice re - joice, re -". The piano accompaniment continues with similar rhythmic patterns, providing harmonic support for the vocal lines.

joice, re - joice, re - joice, re -
 joice, re - joice..... re -
 joice, re - joice re -
 joice, re - joice..... this

joice, re - joice, re - joice..
 - joice, re - joice, re - joice.
 - joice re - joice.
 day re - joice, - re - joice.

XXXVI.

The First Part.

TREBLE. Of gold all burn - ish'd

ALTO. Of gold all burn - ish'd

1st TENOR.
8^{ve} lower. Of gold all burn - ish'd and

2nd TENOR.
8^{ve} lower. Of gold all burn - ish'd

BASS. Of gold all burn - ish'd and

and bright - er than sun - beams Were..... those curl - ed

and bright - er than sun - beams Were..... those curl - ed

bright - er than sun - beams, than sun - beams Were..... those curl - ed

and bright - er than sun - beams Were

bright - er than sun - beams Were..... those curl - ed

locks up - on her no - ble head,

locks up - on..... her no - ble head From whose.....

locks up - on her no - ble head From whose

... those curl - ed locks up - - on her no - ble head From

locks up - on her no - ble head From

From whose deep..... con - ceits my

... deep con - ceits, from whose deep..... con - ceits my true de -

deep con - ceits, from whose deep..... con - ceits my true de -

whose deep con - ceits my true de - serv - ings

whose deep con - ceits, from whose deep..... con - ceits my true de -

XXXVI.

The First Part.

TREBLE: Of gold all burn - ish'd

ALTO: Of gold all burn - ish'd

1st TENOR.
8^{ve} lower. Of gold all burn - ish'd and

2nd TENOR.
8^{ve} lower. Of gold all burn - ish'd

BASS: Of gold all burn - ish'd and

and bright - er than sun - beams Were..... those curl - ed

and bright - er than sun - beams Were..... those curl - ed

bright - er than sun - beams, than sun - beams Were..... those curl - ed

and bright - er than sun - beams Were

bright - er than sun - beams Were..... those curl - ed

locks up - on her no - ble head,

locks up - on..... her no - ble head From whose.....

locks up - on her no - ble head From whose

.... those curl - ed locks up - - on her no - ble head From

locks up - on her no - ble head From

From whose deep..... con - ceits my

.... deep con - ceits, from whose deep..... con - ceits my true de -

deep con - ceits, from whose deep..... con - ceits my true de -

whose deep con - ceits my true de - serv - ings

whose deep con - ceits, from whose deep..... con - ceits my true de -

true de - serv - ings fled Where - fore
 serv - ings fled, Where - fore..... these mine eyes, where -
 serv - ings fled, Where - fore these mine eyes
 fled de - serv - ings fled Where - fore these mine eyes wherefore
 serv ings fled, Where -

.... these mine eyes such store of tears, such
 fore these mine eyes such store of tears
 such store of tears out - streams, out -
 these mine..... eyes such store of tears out - streams, such
 fore these mine eyes such store of tears



store of tears out streams.

out streams, such store of..... tears..... out streams.

streams, such store of tears out streams.

store of tears, of tears out streams.

such store of tears of tears out streams.



Her eyes are fair stars

Her eyes are fair stars

Her eyes are fair stars her

Her eyes are fair stars

Her eyes are fair stars her

Her eyes are fair stars her

her red like dam - ask rose, Her white, sil - ver

her red like dam - ask rose, Her white, sil - ver

red like dam - ask rose, dam - ask rose, Her white, sil - ver

her red like dam - ask rose, Her

red like dam - ask rose, Her white, sil - ver

shine of moon on crys - tal stream,

shine of moon..... on crys - tal stream, Her beau -

shine of moon, of moon..... on crys - tal stream, Her beau -

white, sil - ver shine of moon on crys - tal stream, Her

shine of moon on crys - tal stream, Her

Her..... beau - ty per - fect where-
 ty per - fect; her beau - ty per - fect where-on my
 - ty per - fect, her beau - ty per - fect, where - on my
 beau - ty per - fect where - on my fan - cies
 beau - ty per fect, her beau - ty per - fect where-on my

on my fan - cies dream Her...
 fan - cies dream, Her..... lips are ru - bies, her
 fan - cies dream, Her lips are ru - bies, her
 dream, my fan - cies dream, Her lips are ru - bies
 fan - cies dream Her

..... lips are ru - bies, her teeth of pearl, her

lips are ru - bies, her teeth of pearl

lips are ru - bies, her teeth of pearl two rows, her

her teeth of pearl two..... rows, two.....

lips are ru - bies, her teeth of pearl

teeth of pearl two rows.

rows, her teeth of..... pearl..... two..... rows.

teeth of pearl of pearl two rows.

her teeth of pearl two..... rows.

her teeth of pearl of pearl two rows.

XXXVII.

(The Second Part)

TREBLE.

Her..... breath is more sweet

ALTO.

Her breath..... is more sweet, is more sweet, more sweet

1st TENOR.
8^{va} lower.

Her breath..... is more sweet than per -

2nd TENOR.
8^{va} lower.

Her breath is more sweet, is more sweet than

BASS.

Her breath is more sweet, is more sweet than

than..... per - fect am - ber is,

than per - fect am - ber is, Her years are in

- fect am - ber is, am - ber..... is, Her years are in

per - fect, than per - fect am - ber is, Her years are in

per - fect am - ber am - ber is,

..... lips are ru - bies, her teeth of pearl, her

lips are ru - bies, her teeth of pearl

lips are ru - bies, her teeth of pearl two rows, her

her teeth of pearl two..... rows, two.....

lips are ru - bies, her teeth of pearl

teeth of pearl two rows.

two rows, her teeth of..... pearl..... two..... rows.

teeth of pearl of pearl two rows.

rows, her teeth of pearl two rows.

her teeth of pearl of pearl two rows.

XXXVII.

(The Second Part)

TREBLE.

Her..... breath is more sweet

ALTO.

Her breath..... is more sweet, is more sweet, more sweet

1st TENOR.
8^{va} lower.

Her breath..... is more sweet than per -

2nd TENOR.
8^{va} lower.

Her breath is more sweet, is more sweet than

BASS.

Her breath is more sweet, is more sweet than

than..... per - fect am - ber is,

than per - fect am - ber is, Her years are in

- fect am - ber is, am - ber..... is, Her years are in

per - fect, than per - fect am - ber is, Her years are in

per - fect am - ber am - ber is,

Her years are in prime and

prime and no - thing doth she want, doth she want, and

prime and no - thing doth she want, doth she want, and

prime..... and no - thing doth she want, and no - thing doth...

Her years are in prime and

no - thing doth she want,

no - thing doth..... she want,..... That

no - thing doth she want,

..... she want, doth she want That might..... draw an - gels

no - thing doth she want That might draw an -

That might draw an - gels from heav'n

might draw an - gels from heav'n to fur - ther bliss that might draw

That might draw an - gels from heav'n, that might draw

..... from..... heav'n to fur - ther bliss that might

- gels from heav'n to fur - ther bliss, to fur - ther bliss

that might draw an - gels from heav'n to fur - ther bliss

an - gels from heav'n to fur - ther bliss, from heav'n to

an - gels from heav'n that might draw an - gels from heav'n to

draw an - gels from heav'n to..... fur - ther

that might draw an - gels from heav'n to fur - - ther bliss,

to further bliss, to further bliss.

fur - ther bliss, from heav'n to fur - ther bliss. Of

further bliss, to further bliss to fur - ther bliss. Of

bliss to fur - ther bliss, to fur - ther bliss. Of

to fur - ther bliss, to fur - ther bliss to fur - ther bliss. Of

Of all things per - fect, this

all things per - fect, of..... all things per - fect, this

all things per - fect, this do..... I most

all things per - fect, per - fect, this do I

all things per - fect, per - fect, this do I

..... do I most com - - plain,

do I most..... com - plain, Her heart is a

com - plain most com - - plain, Her heart is a

most com - plain com - plain, Her heart is a

most com - plain com - plain,

Her heart is a rock made

rock made all..... of a - da - mant, is a rock made

rock made all of a - da - mant, is a rock made

rock made all of a - da - mant, made all of a -

Her heart is a rock made

all of a da - - mant Which

all of a - - da - mant..... Which gifts all de -

all of a - - da - mant, Which gifts all de -

..... da - mant, of a - da - - mant, Which gifts all de -

all of a - da - - mant, Which gifts all de -

gifts all de - light, de - light Which gifts

- light de - - light, Which gifts all

- light Which gifts all de light, de - light which

- light, all de - light, Which gifts all de - light, de -

- light Which gifts all de - light, which gifts

all de - light

de - light, this last doth on - ly pain, this last doth on -

gifts all de - light this last doth on - ly

light, this last doth on - ly pain, this last doth

all de - light, this last doth on - ly pain

this last doth on - ly pain, this last doth

- ly pain, doth on - ly pain, this last doth on - ly pain

pain, doth on - ly pain, this last doth on - ly.....

on - ly pain, this last doth on - ly

doth on - ly pain, doth on - ly pain, this last doth

this last doth on - ly pain, doth on - ly pain, this last doth

on - - ly pain, doth on - ly pain, doth on - ly
 doth on - ly..... pain, this last doth on - ly
 pain this last doth on - ly.....
 pain this last doth on - ly pain this last doth on - ly pain
 on - - ly pain doth on - - ly pain this

pain this last doth on - - - ly pain
 pain this last doth on - ly pain on - ly: pain
 pain on - ly pain this last doth on - ly pain
 this last doth on - ly pain doth. on - ly pain
 last doth on - - - - - ly pain

Here endeth the songs of five parts.

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